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It will be perceived that with the New Year THE LUTE assumes a slightly different aspect owing to alterations in the type and "make up" of the paper. It was felt that, amid the mass of musical literature issued daily, weekly, and monthly, the purposes of THE LUTE might be better served by lending it a somewhat lighter appearance. Without in the least underrating the value of extended and carefully-considered articles or essays, it is believed that such reading, already supplied in abundance elsewhere, need not necessarily form part of our scheme; and in future, news, gossip, and observations will, as a rule, be conveyed in what is called "paragraph form."

Let it not for one instant be imagined that on this or any other account music, as music, will be treated one whit less seriously in these columns than heretofore. But truth needs not always be embodied in the language, or at the length of *The Quarterly Review*, and, should the reader feel occasionally called upon to smile, he must endeavour to forgive us. Nay, let him reflect that an apparently flippant sentence may often be the outcome of the deepest conviction: indeed, where Unworthiness is to be exposed, laughter is better than tears, and ridicule is an excellent substitute for indignation.

We desire to be impartial, intelligible, and as little dull as possible.

And while wishing "A Happy New Year" to all musical friends, we crave their indulgence for our Printers' latest "composition."

SEÑOR SARASATE.

THIS marvellous violinist was born in the city of Pamplona, the capital of Navarra, in Spain, on the 10th April, 1844. His father, whose music is still played by military bands, was a bandmaster in the Artillery. At the age of eleven young Sarasate was sent to Madrid, where he took lessons from Don Manuel Rodriguez. Shortly afterwards he was taken up by Queen Isabella II., who gave him a pension, which was supplemented by another from the Provincial Council of Navarra. When only 12 years old he entered the Paris Conservatoire, and in the next year he carried off the first prize. During this time he resided

in the house of Madame Lassabathie, who treated him as her own son, and as he was thus beyond the necessity of playing in orchestras or giving lessons, he was enabled to pursue his course of study with the utmost strictness and without the distraction of sordid cares. At the age of 16 he returned to Madrid, where he was made a Knight of *Isabel la Católica* in 1860. In 1861 he performed at the English Crystal Palace, after which he continued to study in Paris until 1868. In 1874 he made his first appearance at a concert of the London Philharmonic Society. He has travelled through Austria, Roumania, Turkey, the United States, Mexico, Switzerland, Belgium, Holland, Germany, Hungary, England, Sweden, Norway, Denmark, Russia, France, Portugal, and Italy, always meeting with the warmest welcome, and always enchanting his audiences. In the years between 1876 and 1892 alone, Sarasate gave over 1,300 concerts. The honours and decorations he has received are innumerable. Among a long list of dignities, he enjoys those of being a Knight of the Crown Order of Prussia, of the Red Eagle, and of the Legion of Honour. He is also Honorary Director of the Royal Conservatoire in Malaga.

One of Sarasate's leading characteristics is his remarkable modesty. He has none of the vanity that often accompanies the highest talent. He is quite without that love of *véclame* which seems to be the breath of life with so many public characters, and especially actors. The announcements of his concerts are of the plainest description; his appearances are not heralded by a flourish of trumpets. In a simple but superbly artistic manner, which seems to belittle the amazing difficulties of the pieces which he plays, he has for more than 30 years been practically the idol of the public in every country. No one can have heard him play without being struck by the fact that everything appears easy to him. There is a total absence of effort or the faintest suggestion of scrambling after the notes. And, above all, he always appears to play faultlessly in tune, however elaborate the passage, or difficult the harmonics. The ease of his bow arm is not rivalled by any living performer.

As a composer he has done some admirable work, mainly for the violin, and he is regarded in his native town literally as the good genius of the place. At his periodical visits all sorts of festivities are indulged in by the populace, and the streets are aflame with banners and processions. We cannot do better than conclude this brief and imperfect tribute to his

genius by quoting the words inscribed by Rossini on the portrait of himself which he presented to the great violinist: "Au jeune Sarasate, géant par le talent, dont la modestie double le charme."

CURRENT NOTES.

THE competition for the "Sainton-Dolby" Prize at the Royal Academy of Music last month resulted in the success of Miss Amy Sargent, of London. The examiners, Mrs. Katharine Fisk, Mlle. Agnes Janson, and Mr. David Bispham, highly commended Misses Sarah A. Gomersall, Clara Williams, and May John. The "Heathcote-Long" Prize was taken by Mr. Claude Frederic Pollard, a native of Nottingham.

A NEW composer, named Camille Erlanger, has recently come to the front in Paris. As winner of the *Grand Prix de Rome* at the Conservatoire he was naturally regarded as a most promising musician, but no one seems to have been prepared for such a work as *Saint Julien l'Hospitalier*, which he sent over from Italy. A portion of this lengthy composition—it is calculated that it would occupy some five hours if performed in its entirety—was given at the third Grand Opera Concert last month in Paris, and the effect of *La Chasse Fantastique* for chorus, baritone solo and orchestra was electrical. M. Erlanger, after conducting his piece, walked modestly off, and it was only with difficulty that he was discovered ready dressed to go home, and brought back to the platform to bow his acknowledgments to two thousand enthusiastic and excited admirers. His music is stated to be of an altogether novel and brilliant kind, and is confidently expected to mark an epoch in French art. The name of Erlanger is familiar as that of a great banker and Baron; but the new genius is understood to be no connection of that family. Indeed, his early studies were pursued under circumstances of considerable privation.

AT a recent sale by Messrs. Puttick and Simpson a violin by Joseph Guarnerius (1714) which had belonged to the late Mr. Carrodus, realised the price of £370. This instrument was purchased by the late Mr. Carrodus from Messrs. Hill in 1893 for £350.

THE series of four British Chamber Music Concerts, under the direction of Mr. Ernest Fowles, which commenced on November 8th, came to a conclusion on December 20th. All the concerts were well worth hearing. Many pieces by British composers were performed for absolutely the first time, and they all received a careful and intelligent interpretation, though some were, naturally,

very much less interesting and inspired than others. At the third concert, that of Friday, December 6th, lady musicians were much in evidence, Miss Mary Carmichael and Miss Rosetta O'Leary each contributing two songs from their own pens, which were ably sung by Mme. Fassett. More pleasing as compositions were the sonata for piano and violin by Miss Agnes Zimmermann, and (especially) the pianoforte trio in D minor by Miss Rosalind Ellicott. The last-named work showed great taste and considerable invention, the weakest part being, in our judgment, the "Scherzo," which might almost as well have been called a "minuet." Three romantic pieces for violin-cello, by Mr. Hamish MacCunn, were exquisitely rendered by Mr. Charles Ould, and Mr. Emile Sauret was invaluable as the violinist of the evening.

"THERE is no more money in concerts (*i.e.*, concert-singing), and the sooner young artistes (*sic.*) are convinced of this plain truth the better for them. Of the thousands who wish to make a living out of their musical education some may eke out a pittance by laborious teaching, some will get well-paid by music-hall singing, and the remainder will soon be disillusioned about making their fortunes by oratorio or concert singing, of whom (*sic.*) not one in a thousand is ever paid more than the expenses."

THIS is what we read in a newspaper, and we suppose the moral is that vocalists should either abandon their vocation or go upon the music-hall stage. It is quite true that an enormous quantity of young artists is being annually turned out by our Academies—there are about 3,700 students at the Guildhall School alone—but a very large proportion of these never contemplate earning their living by music, any more than the general run of undergraduates at Oxford or Cambridge design to be dons or professors. The greater part of the musical learning acquired in the schools is sent back into private families, there to leaven the lump of indifference to music which is still one of the principal characteristics of the British nation.

THE more music is taught, and the more people it is taught to, the better for the advancement of the art, and the better for the highest interests of the profession. When once any considerable section of the population shall have gained some rudimentary notion of the meaning of the word music, the day of the real artist will have dawned, and, correspondingly, the star of the impostor, the dullard, and the hackman, howsoever puffed or "boomed" will have set. As it is there is always room for a really good vocalist, though perhaps not so much for the more original and



artistic composers. In the future there will be far more room for both, because there will be a wider and more discriminating audience. When one reflects that almost without exception the musical works given at our theatres are selected by managers who do not pretend to know anything of music, and who merely congratulate themselves on their faculty for gauging the "public taste," one can only feel surprised that so much that is artistically tolerable should have been presented. For the "public taste" in comic opera and in grand opera, too, is not fastidious so long as it gets something resembling in the main what it has heard before.

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THE new opera in five acts, *Frédégonde*, which was produced in Paris last month, does not appear to have been a very great success. It requires a strong imagination to endow the action, which takes place in the days of Chilpéric, with any great reality, and the incidents, though they culminate in the hero's suicide, are but remotely interesting. The libretto by the accomplished M. Louis Gallet was at first handed to M. Guiraud, but that composer having died before he had nearly completed the musical setting, M. Saint-Saëns was then induced to finish the opera, "and," says the *Daily Telegraph's* Paris correspondent, "he has done his task with such fulness that his impress pervades the whole." From this it will be gathered that the opera is practically the composition of M. Saint-Saëns, and we confess to a feeling of disappointment that it should not have been found worthy of a warmer reception.

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THE last Saturday Crystal Palace Concert before Christmas was given in commemoration of Beethoven's birth, and the programme was accordingly devoted to that master's works. The performance, which was virtually flawless, calls for little further remark; the "Eroica" symphony, and the "Prometheus," and "Leonora" (No. 3) overtures, being played under Mr. Manns's direction with all the reverence and precision to which we are accustomed at these concerts. Among interesting items which will be heard at the Palace for the first time, the following will be given after Christmas: the Prelude to Mr. Eugen D'Albert's opera *Der Rubin* (announced in the prospectus for performance on November 23rd last); *Intermezzo* from *Psyche* by the late César Franck; *Concertstück*, for piano and orchestra, by Miss Rosalind Ellicott; a *Humoresque*, by Richard Strauss; *Village Suite*, by Mr. Herbert Bunting; *Entrée des Boyardes*, by Johann Halvorsen; and Symphony in D minor, by Christian Sinding. Mr. Manns's annual benefit will take place on April 25th.

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THE Purcell Commemoration was observed in South London by a lecture given on

St. Cecilia's Day at the Parochial Hall, Kennington Park Road, by Dr. Jacob Bradford. The lecture, which was entitled: "Henry Purcell—the Great English Musician," was illustrated by examples of the master's compositions, contributed by the Newington Choral Society and others. Among the works given were the *Grand Te Deum* in D, selections from *Dido and Eneas*, and the Golden Sonata (No. 9). An interesting feature was the performance, by Dr. Bradford, of a minuet by Purcell upon an old virginal (date about 1680).

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M. ALFRED BRUNEAU, whose music to Zola's *Le Rêve* proved a nut almost too hard to be cracked by the more conservative of European musicians, produced a far more favourable impression with his *L'attaque du Moulin*, also to a story by Zola. M. Bruneau is now engaged on yet another "book" by the author of *Nana*, entitled *Messidor*, and this "new lyrical drama" is to be produced next winter at the Paris Opera.

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MR. ISIDORE DE LARA's opera, *Amy Robsart*, will be performed at Ghent in February and at Monte Carlo in March, with MM. Van Dyck and Isnardon among the cast. Mr. de Lara is at the moment busy on a new opera, called *Messalina*, which will probably be heard next winter at Monte Carlo. The title sounds promising.

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THE Streatham Conservatoire of Music has now been open for two terms, and has so far done exceptionally well. The new term commences on January 20th, when many fresh pupils will enter on a course of instruction. Mr. Edward Lloyd is the President, and he personally takes great interest in the institution. A feature is to be made of the new orchestral class which starts this month under the direction of Mr. Sidney Hann, A.R.A.M. The rehearsals will be held on Tuesday evenings at 8 p.m., and the class is open to all amateurs of orchestral instruments, whether they be at the same time pupils of the Conservatoire or not. A notice of the concert held on December 17th will be found in another column.

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The Bric-a-Brac Will at the Lyric Theatre seems fairly set for a long run. The opera has been brightened up and altered for the better in several respects since its first production, and the management having sensibly recognised that there was room for improvement are now reaping the reward of full houses. Mr. William Yardley has had a hand in the general remodelling of the dialogue and business which goes crisply enough, and the *finale* of the first act is now most agreeable in every way. The music of Signor Pizzi is certainly scored with great

taste, and some of the newly introduced songs of a lighter character are particularly pleasing. The solo "Fie, Fie!" for Sylvia is an instance in point, and "It makes me so awfully nervous" and "The Doge without the E" (both sung by Mr. J. J. Dallas with great quaintness and effect) are capital and refined comic songs. Of course the accession of Miss Florence St. John to the cast is an enormous gain. Nothing can equal her peculiarly subtle, admirable and graceful acting, whether in speaking or singing. The above-mentioned song, "Fie, Fie," as rendered by her, is quite a treat to see and listen to: the music is extremely pretty and does great credit to the composer. Mr. Harry Greenbank has, we understand, supplemented the lyrics with some original contributions.

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UNDER the direction of Sir Alexander Mackenzie, the students of the Royal Academy of Music gave an orchestral concert at the Queen's Hall, on the afternoon of December 17th. No less than three concertos were performed, Miss Edith Byford particularly distinguishing herself as a soloist in that for violin in B minor by Saint-Saëns. Miss Greenhill shone as a pianoforte-player in Beethoven's Concerto in G. It is pleasant to reflect that, while "there is a green hill far away" we have also one close at hand. Two orchestral sketches by the talented Miss Llewela Davies proved very charming, and the fair composer was compelled to bow her acknowledgments before a thoroughly delighted audience. A number of students contributed vocal items with varying degrees of excellence, and all their efforts were enjoyable because confined to good selections of music.

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THE Westminster Orchestral Society, which has done admirable work in the past, and improves in artistic power year by year, gave their 32nd orchestral concert at the Town Hall, Westminster, on December 11th. The *pièce de résistance* was Beethoven's "Eroica" symphony, which as a rule severely taxes the resources of professional—much more amateur—orchestras. Yet the Westminster players gave a good account of this elaborate work, and Mr. Stewart Macpherson, the honorary conductor, has every reason to feel proud of the result achieved under his direction. Miss Dora Bright, who is not only a brilliant pianist, but also a serious composer of a high order, played Mozart's Concerto in D minor with ease and purity, the accompaniment by the band being on the whole very tactfully supplied.

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It is announced that Mr. and Mrs. Bancroft will appear as Reciters at the first Evening "Ballad Concert" on January 8th, at St. James's Hall, and at the Morning Concert of the same series on January 15th.

WHILE these lines are being written the higher forms of musical doings come to an appreciable pause, and give place to holiday programmes and Pantomimes. Yet in Pantomimes alone music plays an ever increasingly important part, and at such theatres as Drury Lane and the Lyceum, for instance, the arrangements of the popular comic songs which from time immemorial have been *de rigueur*, are now-a-days handled with a refinement of treatment that was unknown twenty years ago. It is one thing to hear a fairly good tune yelled out at a music hall to a vulgar accompaniment, and quite another to listen to the same air soundly harmonised or—as occasionally happens—defly interwoven with other airs by a practical and ingenious musician. For our part we hold that the overtures of Pantomimes are frankly enjoyable as a rule, and where they are not, they ought to be.

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IN writing the overture the composer, who is generally the conductor, has a rather attractive task. He has also the advantage of employing themes which are more or less well-known and welcomed by the audience accordingly. The musical visitor to the Pantomime demands nothing more than a musicianly treatment—so to speak, a *fantasia*—of the popular airs which may have been selected. But what a wide field for invention and originality is thus opened up! In what whimsical guise, in what undreamed-of harmonies may the familiar tunes be clothed! Vile as are most music hall songs—from a musical point of view—even *they* may be redeemed from their native vulgarity by the master hand of the practised orchestral writer. And they generally are.

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BOTH at Drury Lane, where Mr. James Glover holds sway in the musical department, and at the Lyceum, where the talented Mr. Oscar Barrett is not only Impresario and manager, but also composer, the Pantomime music is very charming. At Drury Lane the scope of the overture is somewhat wide; the tunes of the day, being furnished *seriatim* and quite impartially. "Her Golden Hair was hanging down her Back," for instance, comes in, however unworthily, with quite as much importance as, if not more than Mr. Grossmith's "You should see me dance the Polka"—as to which the late Mr. Alfred Cellier observed to the present writer that it was the best air of the kind with which he (Mr. Cellier) was acquainted. Wagner is utilized both at "The Lane" and the Lyceum, though at the former a snatch from *Lohengrin* is given in the overture, while at the latter the curtain rises on the sailors' chorus from *The Flying Dutchman*.

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THE overture at the Lyceum is most pleasant. It constitutes in its way a new

departure in Pantomime. Mr. Oscar Barrett's ingenious and delightful setting of such fine old "crusted" tunes as "The Anchor's Weighed," "Tom Bowling," "The Death of Nelson," and others which we know well, but cannot for the moment put a name to, makes a fine introduction to "Robinson Crusoe," whose good fortune, one feels, is assured after such a thoroughly British and nautical *exordium*. As the Pantomime proceeds, the usual comic songs follow; but they are always tinged with clever musicianship.

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WE have all noticed the affected manner in which certain concert vocalists hold their music out before them at arms' length. This peculiarity is most ridiculously and wittily parodied by Mr. Herbert Lisle in the Surrey Pantomime. He starts in the approved fashion, and gradually his arms grow longer and longer, until they are as long as himself, and he eventually retires, still grasping his song with a hand that is by that time about seven feet removed from his body. Singers who desire not to look absurd on the platform should give a glance at Mr. Lisle, and do the opposite of what he does.

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A PAPER called *The Musical Courier* says: "There is probably no class of persons so addicted to talking 'shop' as musicians." And this barrel-organ proceeds to grind out the information that vocalists will discuss abdominal breathing, and so forth, while pianists and violinists will confine their remarks in a mixed company to the technicalities of their respective instruments. The experience of *The Musical Courier* man is at total variance with our own, however common it may be in Boston, Mass., or Chicago, Ill. If the scribe, who we fancy cannot be altogether unconnected with the vast American Continent, had laid his information against Actors, instead of Musicians, we would not have been at the pains to contradict him. Mummerys all the world over, and thus, probably, even in America, are the most self-centred creatures breathing. It is an insult, for instance, to ask an actor where he is playing, *because you ought to know*. Stockbrokers, again, whether "on" Wall Street, or in the City of London, show a reasonable predisposition to indulge in "shop." And the much maligned, but, on the whole, honourable fraternity of bookmakers do not ordinarily neglect an opportunity of quoting the "odds."

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BUT musicians? No! They are the last people to talk "shop," except under the gravest provocation. Give them a good cigar and perhaps a little soda water and something, and our experience tends to show that they will patiently, if not gladly, discuss anything under the sun—except music. There shines their wisdom. For the majority of those who

talk most about music know least of their subject. And nobody at present knows very much, anyhow.

MUSIC IN COLLEGES AND SCHOOLS.

* * * In view of the musical influence of Colleges and Public and High Schools, we shall be glad to receive communications respecting any musical events that may take place. Such notices, however, should reach us by the 18th day of the month.

STREATHAM CONSERVATOIRE.—The Students' Concert given by the Streatham Conservatoire of Music on December 17th was a very pronounced success. The attendance was such that over fifty disappointed visitors were turned away from the doors of the High School Hall (adjoining the Free Library), every available nook and cranny being occupied. Proceedings commenced punctually at 8 o'clock, and terminated at 10.20 exactly, a good example being thus set which might with advantage be more generally followed by concert-givers. The programme embraced almost every style of good music, and was most intelligently selected. Miss C. Porter (pupil of Mr. E. Turner Lloyd) has a fine voice, which she showed to advantage in the late Mr. Goring Thomas's "A Summer Night." Miss Cumberland (pupil of Mrs. Dickinson) rendered very ably Mlle. Chaminade's *morceau* for piano "Automne," and Miss Jessie Bolton (pupil of Mr. W. H. Hann), and Miss Pudney (pupil of Mr. Arnold Russell), gave with taste and precision a violin, and a piano solo, respectively. Mr. Egerton Hill, who is really a fine player, was encored for his performance on the violoncello of *Cantelena* (Davidoff) and "Spinning Song" (Popper). A pretty song, entitled "After Fifty Years," composed by Mrs. Ellen Dickinson, one of the professors of the Conservatoire, was charmingly sung by Mrs. Percy Heale, and the first movement of Beethoven's "Waldstein" sonata was magnificently played by Miss Mabel Emley, who is at present the foremost pianist of the institution. Master Hubert Hall, a little genius of eleven years old, did marvels of "double stopping" in the first movement from Viotti's Violin Concerto, No. 28, and Mr. E. Turner Lloyd (son of Mr. Edward Lloyd) sang songs by Chaminade and Godard very beautifully indeed. Other performers were Miss G. G. Johnstone, Miss Gertrude Smith, Miss Wright, Miss Hodgson, and Miss Ivy Vaughan (piano), and Miss G. Goodman (violin). Every item was enjoyable, and the entire concert gave manifest pleasure to the audience.

DULWICH HIGH SCHOOL.—On Friday, December 6th, the second of the series of Musical Evenings was given to a large audience. The programme included Mozart's Piano and Violin Sonata in E flat, and Schumann's

Fantasiestücke, played by Miss Adelaide Milne and Miss M. Thorpe. The pianoforte solo consisted of three numbers of Grieg's *Holberg Suite*, given by Miss Alice Spencer, who afterwards joined Miss Marion Thorpe in Gade's Piano and Violin Sonata in D minor. Miss Thorpe gave a vigorous performance of Handel's Sonata in A. The vocalist was Miss Beatrice Spencer, who sang songs by Mozart, Mendelssohn, and Bishop. Her voice was much appreciated for its excellent quality and purity of tone. This series of Musical Evenings will be continued after the holidays.

PUTNEY HIGH SCHOOL FOR GIRLS.—The third annual prize distribution and concert took place on the 17th December. The Assembly Rooms on this occasion proved quite inadequate for the purpose, and a much larger hall will be required next year. The scholars are very numerous, and appear surprisingly intelligent. Recitations, singing, dancing, and instrumental playing by about 50 performers showed evidence of most careful training, and the entertainment afforded by these young ladies alone would have been enough to satisfy their friends and parents. Contributions, however, were added by Misses Edith Marshall and May Bell, who, in some glees with Mr. Marshall Jones, met with an enthusiastic reception. The latter gentleman also rendered a new song by St. Quentin in his usual telling way, and was twice encored. Miss de Vere's 'cello playing was much appreciated, and Mrs. Collis and Miss Barnes, the principals of the school, had every reason to congratulate themselves on the success of the evening.

SUTTON HIGH SCHOOL.—On Thursday, December 5th, Mr. Farmer held an examination of music here; 38 certificates were awarded, 22 with honours. Of these, two passes and three honours were in the 4th standard, an achievement on which Mr. Farmer highly complimented the school. Mr. Farmer remained to a "musical evening," when he gave to a crowded assembly of pupils and parents an address on music, illustrated vocally by the school, and instrumentally by Miss Marian Collier (pianoforte). Miss Collier performed all the music prescribed for the four standards, and her discriminating and artistic interpretation of the various pieces was highly appreciated.

DOINGS IN THE PROVINCES.

* * * Correspondents are implored to write distinctly, ESPECIALLY PROPER NAMES, and on one side of the paper only.

NEWCASTLE-ON-TYNE.—The past month has been unusually busy in music and drama for Newcastle. The month began with a short season of English opera by the Carl Rosa Company, at the Tyne Theatre. Good, and

on some occasions, overflowing houses were the rule. During the week eight operas were performed, three of these being Wagnerian, when the largest audiences were attracted. The operas represented were *Tannhäuser*, *The Flying Dutchman*, *Lohengrin*, *Mignon*, *Carmen*, *The Bohemian Girl*, *Hansel and Gretel*, and *The Son and Stranger*. The various rôles were most ably sustained, the artists meeting with marked approbation being Miss Ella Russell, Mlle. Zélie de Lussan, Miss Alice Esty, Miss Fatima Diard, and Miss Lily Heenan, the last a young native of Newcastle, who is quickly making her way to the front. Among the gentlemen Messrs. Barton McGuckin, Ludwig, and R. Cunningham were very successful; band and chorus were excellent.—At the Corporation Concert, Rossini's *Stabat Mater* was given by Dr. Rea's Amateur Choral Society. Dr. Rea presided at the organ, and Dr. Huntley conducted. The soloists were Madame Adelaide Mullen, Miss Emily Himing, Mr. Henry Beaumont, and Mr. Gilbert King. The second half of the programme was devoted to miscellaneous items.

On December 9th the annual concert of the Northern Musicians Benevolent Society was given in Olympia. This is the sixth season of this worthy institution. All the instrumentalists who are members give their services, and it would be difficult to find a finer local orchestra in any town. Mlle. Zélie de Lussan was the vocalist and received a warm welcome. The programme included the overture to *Rosamunde* (Schubert), *Suite* for orchestra in D minor (E. German), introduction to 3rd Act of *Lohengrin*, ballet music from *La Reine de Saba* (Gounod), and overture to *Semiramide* (Rossini). The soloist in Goltermann's Concerto in A minor for 'cello and orchestra was a very clever little lady, Miss Gertie Smith, daughter of a local bandmaster. Mlle. Zélie de Lussan charmed her hearers with "A tardi troppo" from *Linda di Chamounix*, "Voi che Sapete" and "Habenera," from Bizet's *Carmen*.—On the following night, the second Harrison concert was held, and again Olympia was well filled, Mlle. Louise Nikita being the chief attraction. The concert, in other respects, was greatly enjoyed by a large and fashionable audience, Miss Pauline St. Angelo (piano) and Herr Popper (violoncello) especially delighting with their charming playing of their particular instruments. The other vocalists were Miss Ada Crossley, Mr. Jack Robertson and Mr. Santley. The local arrangements were in the hands of Messrs. Hirschmann & Co. "Ower much puddin' will chowk a doag," says the Yorkshireman; does this trite saying apply also to music? A week of opera, followed by two good concerts on consecutive nights, may in a measure account for the very poor attendance at Herr Rosenthal's Pianoforte Recital in the Town Hall on December 11th. The programme consisted of Sonata, Op. 57, "Appassionata" (Beethoven),

"Warum?" (Schumann), "Aufforderung zum Tanz" (Weber), "Variationen" (Paganini-Brahms), a selection from the works of Chopin, "Lindenbaum" (Schubert-Liszt), "Si Oiseau j'étais" (Henselt), "Melodies Polonaises" (Chopin-Liszt), and Fantaisie from *La Muette de Portici*, Liszt.

On December 17th the Gateshead Choral Society (now mis-named since its practices are held in Newcastle, and the great majority of its members hail from this side of the water) gave their annual invitation concert in the Town Hall. There was an overcrowded audience, the number of tickets issued being far in excess of the Hall accommodation. The choruses, under the direction of Mr. Jas. Preston, the conductor, were well rendered. The orchestra was under the leadership of Mr. Beers. Miss Lily Heenan, Miss Stephenson, and Miss Lilian Harvey were the soloists. The work performed was Handel's *Israel in Egypt*.

In the Central Hall a special concert was given in aid of the purchase of an Erard grand piano. The principal vocalist was Madame Marie Bellas, who sang charmingly. The choir showed great taste and precision in several part-songs under the direction of their conductor, Mr. Murray. The latter contributed piano solos, and in conjunction with Miss F. Crea, a gifted and accomplished pupil, gave a brilliant duet by Herz from *Guillaume Tell*.

At Usworth on November 27th a party from Newcastle gave a most successful concert in the Miners' Hall. The vocalists were Miss Cissy Holmes, Miss A. Laybourn, Mrs. Dodds, Messrs. J. Farrer, Jas. Telford, T. H. Armstrong (a very popular local tenor), and J. W. Metchetson. Mr. T. H. Murray and Miss Murray contributed 'cello and piano duets, Mr. W. Young, violin, and Mr. G. Rougier, piano solos. Encores were numerous.

At Benton an enjoyable concert was given by a party from Mr. Murray's Music Studio (Newcastle), which included Miss Maude Jaques (violin), Miss Belton (piano and violin), Miss Blair (violin), Miss Murray (piano), Miss Marion H. Murray (harp), Miss Lizzie Taylor and Miss Murray (vocalists), Mr. T. H. Murray ('cello), and Mr. Murray (piano, violin, and conductor). Every item in the first half of the programme was persistently encored. By invitation the concert will be repeated in Newcastle early in January.

On Monday, December 16th, an excellent concert was given at Ryton on behalf of the church choir. The artists were Mrs. Henry Watson, Mrs. J. Forster, Mrs. C. Thorp, and Mr. J. Forster (vocalists), Miss Laura Cay (violin), and Miss Baily (piano). The choir, under Mr. Nichol, contributed some glees. There was a good audience.

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GLASGOW.—The chief musical event of the season was the production, on the 17th, of

Saint-Saën's "Operatic Oratorio," *Samson and Delilah*, for the first time in Scotland. The principals were Mrs. Katherine Fisk, Mr. Hedmond, Mr. Andrew Black, and Mr. David Bispham. The chorus, of course, was the Glasgow Choral Union, with Mr. Bradley as conductor. Mrs. Fisk possesses a voice of great range and power, and gave a very fine interpretation of the part of Delilah. Mr. Bispham, who doubled the parts of Abimelech and the "Aged Hebrew," sang what little he had to sing with all his artistic finish and energy. Mr. Andrew Black, as the High Priest, seemed to be fitted to a part that suited him, and declaimed it in a manner that made a profound impression. Mr. Hedmond would have been more at his ease if he had known his music more intimately. The choir never sang better, the piano singing in the first chorus being remarkably fine, and the part-song for sopranos and altos was rendered in a manner that left nothing to be desired. The orchestra, especially in the two dances, showed to great advantage. Mr. Bradley is to be congratulated on the success of the performance, though the hall was not so full as it ought to have been.

The Woman of Samaria seems to have come into favour again, as two or three of our smaller societies are busily studying it. The Partick Choral Union is engaged on *The Messiah*. The Greenhead U.P. Church Musical Society have taken in hand *The Holy Child*, by Adams. There was a recital of Sacred Music in the West U.P. Church, Linlithgow, on the 17th, principally consisting of excerpts from *Elijah* and *The Daughter of Jairus* (Stainer). The conductor was the Rev. James C. Buchanan, M.A., minister of the church, which was thronged. It might be a good thing if a few more ministers would follow this reverend gentleman's example and give a little more attention to the "Service of Praise" than they ordinarily do.

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LIVERPOOL.—The fourth of the Philharmonic Concerts took place on November 20th, the artist being Mr. David Popper, who performed some excellent music by Bach, and for an encore one of Schubert's songs. He also gave two compositions of his own. The orchestral selections included Méhul's overture *La Chasse*, and Beethoven's C minor Symphony. Miss Peterson sang four German songs to the manifest approval of the audience.

On December 11th the Society Armonica gave one of their pleasant open rehearsals. Mr. A. E. Rodewald conducted. This orchestra, which consists of 58 performers, played Haydn's Symphony in D, two elegiac melodies for strings by Grieg, and Hungarian Czardas by Michiels. Mr. John Lawson contributed a delightful number in the form of a solo by Sarasate, entitled "Zigeunerweisen." The vocal music was furnished by Miss Mary Langdon and Mr. Thomas Barlow, who sang several scenes from *Lohengrin* with considerable

grace and expression. They were efficiently accompanied by the orchestra.

An enthusiastic audience was brought together by another of the series of the "Winter Evening Entertainments," the prime attraction being the "Meister Glee Singers." The audience insisted upon encores for three out of their four numbers. Madame Clara Samuel sang Rebecca's "Prayer" from *Ivanhoe* and a charming little German song by F. E. Bache. Madame Alice Gomez sang the difficult Handelian air "Lusinghe piu care" and Goring Thomas's "A Memory." Mr. Andrew Black sang Mr. Henschel's "Young Dietrich" and Rossini's Tarantella "Gia la Luna," receiving quite an ovation for his efforts. Miss Ethel Barns delighted the audience with two violin solos.

A very successful concert was the second of the Harrison series. Miss Macintyre, Mlle. Nikita, Miss Ada Crossley, and Mr. Santley were the vocalists. Herr David Popper and Miss St. Angelo were the instrumentalists, every item being performed, as might be expected from such accomplished artists, in a highly satisfactory manner.

The Ladies' Concert in connection with the Liverpool Orchestral Society took place on December 15th, Mr. Plunkett Greene being the principal vocalist. The orchestra gave Schubert's great Symphony in C, an ambitious attempt which was well justified in the result. In addition the overture to *Oberon* and the introductory music to *Parsifal* were also played.

One of the most successful concerts of the Philharmonic series was that given on the 17th inst. The programme consisted of Mendelssohn's *Hymn of Praise* and "Hear my Prayer," with Miss Macintyre, Miss Mary Langdon, and Mr. Edward Lloyd as vocalists. Mr. Lloyd excelled himself, especially in the dramatic scene, "Watchmen, will the Night soon Pass?" which he gave with magnificent effect. Dr. Villiers Stanford conducted.

The entertainments weekly provided by the Sunday Society continue to give general satisfaction. On December 1st the Schiever Quartet occupied the programme. On December 8th, besides several orchestral numbers, Handel's organ Concerto (No. 4) was given, Mr. Branscombe being at the organ. On December 15th Handel's No. 2 Concerto for organ was played, in addition to which the *Tannhäuser* March and Handel's overture to *Samson* were given.

On the 10th inst. an interesting and successful concert of a local character was held in aid of charitable funds under the directorship of Mr. Matthew Hall. Miss Ada Standen a soprano of more than usual promise and a pupil of Mr. Matthew Hall, gave a really fine rendering of Stralewski's song, "Twilight is falling." Mr. Thomas Barlow, our premier local tenor, sang, with much delicacy, Balfe's "Come into the garden, Maud," and "Good-night, beloved." Mr. George Hall gave two violin solos with rare finish, and lent valuable aid

with the *obbligati* to several of the vocal numbers. Mr. Henry Brown and Mr. John H. Scotland, also pupils of Mr. Matthew Hall, contributed numbers to the manifest approval of the audience, encores being demanded from each vocalist.

A charming entertainment, of which mention must be made, was the vocal and instrumental recital given by Mr. Plunkett Greene and Mr. Welsing. Mr. Greene sang the whole of Schumann's *Dichterliebe*, besides contributing several miscellaneous songs in his inimitable style. Mr. Welsing played an arrangement of Bach's organ prelude and fugue in D, Beethoven's moonlight sonata, and some Chopin selections, besides accompanying Mr. Greene with exceptional skill and good taste. The whole entertainment was as enjoyable as one could possibly wish.

Choral concerts have been rife during the past month, notably that of the Post Office Choral Society, who gave Haydn's *Creation* to a crowded audience, and that of the Wallasey Choral Society, *Judas Maccabeus*, was quite a local event.

FOREIGN ITEMS.

HERR EUGEN D'ALBERT (whose appearance in London next season is now definitely promised) is at work on a new opera, entitled *Gernot*. His *Ghismonda* is in course of preparation at the Dresden Opera House.

AN opera on Tennyson's poem of *Enoch Arden*—the composition of Herr Victor Hausmann—has been accepted for production at the Royal Opera of Munich.

A BEETHOVEN FESTIVAL was held recently at Strassburg, under the direction of Herr Felix Mottl. The principal works performed were the Choral Symphony and *Fidelio*, the latter in the Municipal Theatre.

PERFORMANCES of the complete operatic works of Wagner are, it is announced, in contemplation by the directors of the Opera House at Madrid.

THE Royal Theatre of Turin has recently performed Wagner's *Götterdämmerung*; and it is said that preparations are being made for a complete production of the whole *Nibelungenring* in the same city. This will be the first performance of the entire cycle in Italy, where Wagner's works seem very rapidly winning general recognition.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR, 44, Great Marlborough Street, W.

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INSCRIBED TO
THE REV. CHRIS: V. CHILDE, M.A., LL.D.,
Vicar of Christ Church, Cheltenham.

THE STEPS OF A GOOD MAN ARE ORDERED BY THE LORD

Short Anthem

Psalms 37 vv. 23 & 24.

ERNEST A. DICKS, F.R.C.O.

LONDON:
PATEY & WILLIS, 44, G^r MARLBOROUGH ST., W.

Andante Sostenuto.

$\text{♩} = 72.$
ORGAN. *mf*



col: Ped:



mf SOLO, TENOR OR TREBLE.

The steps of a good man are ordered by the Lord, for He de-



- light - eth in his way, — He de - light - eth in his



Full.
f
way. The steps of a good man are
Full.
f
The steps of a good man, a good man are

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, the middle is a vocal line in bass clef, and the bottom is a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat major). The vocal lines have lyrics: 'way. The steps of a good man are' for the top and 'The steps of a good man, a good man are' for the bottom. Dynamics include 'Full.' and 'f'.

or - dered by the Lord, for He de - light - eth in his

The second system continues the musical score with three staves. The vocal lines have the lyrics: 'or - dered by the Lord, for He de - light - eth in his'. The piano accompaniment continues with chords and moving lines.

way, — He de - light - eth in his way. The

The third system concludes the page with three staves. The vocal lines have the lyrics: 'way, — He de - light - eth in his way. The'. The piano accompaniment features some sustained chords and moving lines. Dynamics include 'f'.

steps of a good man are or-dered by the

Lord for He de-light-eth in his

Piu mosso. *f* He
way He shall not be cast down

Piu mosso. *f* = 112.
He shall not be cast down

[illegible]

shall not be cast down, *rall.*

down cast down, he shall he shall not be cast

be cast down, he shall

he shall *rall.*



mp Slower.

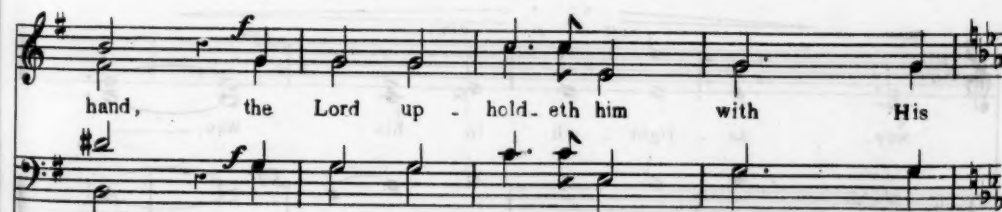
down, for the Lord up - hold - eth him with His

mp

mp Unaccom: ad lib:



hand, the Lord up - hold - eth him with His



f Organ.



a Tempo ♩ = 72.

hand. The steps of a good man are

The steps of a good man a good man are

a Tempo

or - dered by the Lord for He de - light - eth in his

way. de - light - eth in his way.

way. He de - light - eth in his way.

rall e dim. pp

rall e dim. pp

pp







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